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as compared with 49,221 for the same period last year. The attendance on the eight Sundays of these two months was 21,737 as against 22,470 for nine Sundays in 1905.

The Arrangement of Collections in the New Building.

THE following questions, based on reports which have gained currency regarding the intentions of the Building Committee, have been asked by certain well-wishers of the Museum, and are here answered by authority of the President of the Trustees:

Is the collection of casts to be banished from the Museum, or so placed in the Museum building as not to be easily accessible to the public?

No proposition to banish casts from the new Museum building is or ever has been approved by the Trustees or by any committee of them; nor is it proposed by the Trustees or by any committee so to place the collection of casts as not to be readily accessible to the public.

Is the collection of Greek vases to be kept intact in its chronological order?

The plans of the Building Committee permit the collection of Greek vases to be kept intact, as at present, in the new building.

Is the Morse Collection to be broken up?

No proposition to break up the Morse Collection of Japanese Pottery is, or ever has been, entertained by the Trustees or any committee of them.

Good progress is being made with the plans, and the Building Committee hope to publish precise information regarding them at an early day.

Gift of the Ross Collection.

DR. DENMAN W. ROSS announced at the last meeting of the Committee of the Trustees on the Museum, of which body he is a member, his gift of all objects in the Museum which are now lent by him. Dr. Ross' name is already closely associated with the collection of Japanese pottery and the textile collection which he has enriched by hundreds of remarkable pieces, and many other departments, including the Library and photograph collections, bear witness also to his judgment and liberality. The present gift comprises his well-known series of Japanese prints, more than eighteen hundred in number and of exceptional quality—in fact, one of the chief collections in the world. Nearly one hundred Oriental paintings are also included, among which are works of Chinese, Japanese and Thibetan artists, all of excellent quality. Besides these are many Japanese metal sword-guards, bronze vessels, and pieces of wood-work. In other directions there are three paintings by Monet, a Philippe de Champaigne, a sketch by Tiepolo, a few water-

colors (two by J. M. W. Turner), and some beautiful Persian illuminations.

The collection, which consists of more than twenty-one hundred pieces in all, is a worthy mark of Dr. Ross' knowledge and taste no less than of his devotion to the Museum. Illustrations of some of the most important of the objects will appear in the next Bulletin.

Sculpture in the New Japanese Cabinet.

THE western public has not been enabled, hitherto, to come face to face with Japanese sculpture in the same degree of intimacy as with the paintings. The difficulty in collecting great specimens of sculpture lies in the fact that almost all of them are objects of worship, guarded with religious care in the temples and monasteries, and less liable to change ownership than other works of art. Moreover sculpture does not offer the same facility of transportation as the *kakemono* or other smaller works of art. Collectors have hesitated to subject the delicate wooden images to the hardships of long sea voyages. So far the sculptor's art of Japan is known chiefly through the ivory *netsukes* and bronze ornaments belonging to later periods, objects interesting for their cleverness of execution, but not deserving the name of sculpture in its highest sense. Our Museum is now fortunate enough to contain a number of representative pieces of sculpture, but the collection is still insignificant compared to its wealth of lacquers and paintings.

The recent acquisition of sculpture in the new Japanese cabinet is the beginning of an attempt to form a systematic collection of the plastic art of the east.

The development of sculpture in Japan follows the same movements as those of paintings, to which we referred in the February Bulletin. The first movement is found in the Asuka style, named from the early capital of Japan, before its removal to Nara. Remains are to be seen in Asuka, but especially in the ancient monastery of Horiuji, near Nara. These works, which reflect the early ideals of Chinese sculpture of the Han and the Six Dynasties, culminate in the school of Toribusshi in the seventh century, and are wonderful in their spirituality. The second movement was born out of the influence of Indian art on China in the Tang dynasty (618-907 A. D.). In Japan it produced four distinct expressions.

The first is the Nara school (700-800 A. D.). This was an age of great activity in sculpture. Its highest achievements are to be seen in the colossal bronzes of the Yukushi Trinity of Yakushiji and the Sakya Buddha of Kanimanji. This immense statue of Roshana Buddha of Nara, sixty feet high, is not only the largest cast bronze image in the world, but would stand as high in artistic excellence were it not that its head and hand were